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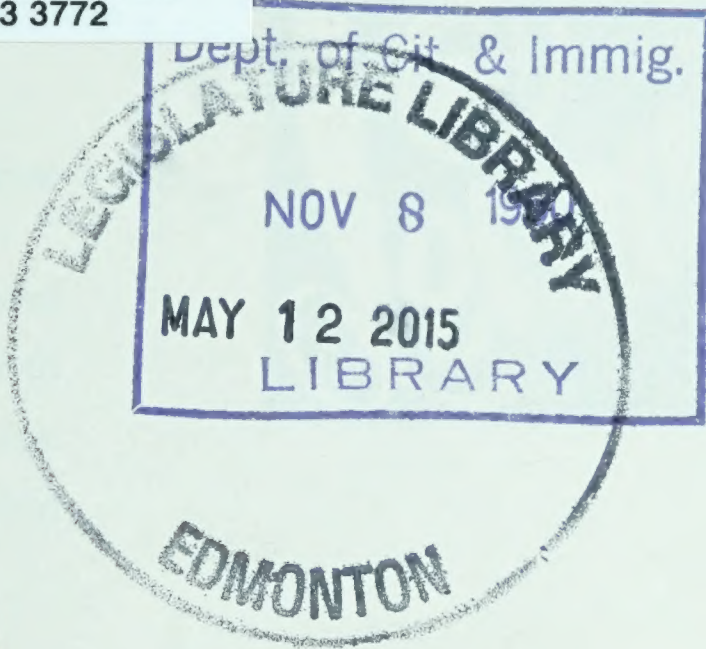
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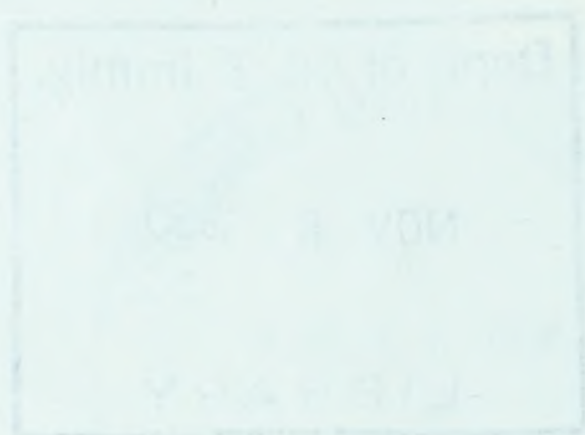
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CULTURAL ACTIVITIES MAGAZINE

Revue





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Those Wishing to Obtain
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"We are all governed
by self-interest, but
there's a difference be-
tween the self-interest
which doesn't give a
damn for one's neighbor,
and the self-interest
which says "I want all
I can get, but not at his
expense'".

*Harry Hyde, General Man-
ager of Toronto Hydro, at
a convention talk.*

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ities Branch of the Department of the Provincial
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**Former Festival Official Decries
Value of Demonstrations to
Music in the Home**



FESTIVALS ARE HARMFUL?

by Geoffrey Payzant

ON grounds of sheer magnitude the so-called Music Festival Movement must be one of the most significant aspects of Canada's musical life. There are well over one hundred and fifty festivals held in Canada each year. In 1959, at a reasonable guess, combining contestants, audiences, and committee members, nearly two-thirds of a million Canadians "assisted at"

(to transliterate a vauable French idiom) or took part in music festivals. Barring radio, records, and television, more Canadians were physically

The following is a condensation of an article by the author appearing in "The Canadian Musical Journal" of which he is editor. It is put forward as a matter of the publication's editorial policy. In the next issue of Leisure, a reply to this proposition by Marion E. Smith will be published. Mr. Payzant is a member of the Department of Philosophy, University of Toronto.

present at music festivals than at all other musical performances combined, with the possible exception of music performed at worship services in the churches.

Nobody could fail to be impressed by the magnitude of the music festivals, and I know personally many people of great ability and real dedication who work very hard, year in and year out, keeping the festivals rolling and increasing their number. These people are convinced that they work in a good cause, but I for one am unconvinced, and am unimpressed by the mere vastness of the movement. I believe that the festivals play no important part in our cultural growth, and indeed that they do positive harm.

Is it possible that the need no longer exists for which the festivals were first organized early in this century? We can all agree that at Edmonton in 1908 a musical festival was a wonderful thing; the quite astonishing early musical growth of that pioneer city is directly attributable to the festival. But with the coming of the means of mass communication, Edmonton is no more isolated from the musical world than Toronto or London or Paris. Perhaps in cities like Edmonton the festival has already served its purpose, but it continues, carried along by the momentum which the ever-increasing festival movement gives to it and to all the others.

In certain important respects we are approaching maturity in our musical life. Obviously the thing could not be measured with accuracy, but could anyone say that the music festivals

have directly and unquestionably assisted in this growth? How many of our Glenn Goulds and Lois Marshalls owe anything to the festivals, or would not have succeeded as musicians but for the festivals? The maturity of which I speak appears to be the result not of the festivals but rather of the cultural cosmopolitanism which has become so evident, to our benefit, in the past twenty years or less. Generally speaking the Old Guard of British Canadians, musicians and public, have since about 1930 not been in the front line of musical progress, and the festivals are perhaps among the last strongholds of cultural reaction in Canada.

If the festivals could prove satisfactorily that their work has caused one person to add the reading of music to his technical equipment; if (let me avoid the accusation that I wish to equate the ability to read music with the ability to benefit from music) it could be shown that, thanks to the festivals, one home has made through music a more adequate way of living human life, then all I have to say here would crash to the ground. But at the moment the burden of proof rests with me. I will take it up first in my capacity as a former festival committee member.

The Festival Committee

Nobody who has never tried his hand at it can begin to guess at the complexity and size of the administration involved in even the smallest festival. Probably the toughest year-round assignment falls to those in charge of the syllabus. Some solve the problem by sending an annotated copy of last year's syllabus from the nearest bigger festival to the printer,



Groups of students such as these are frequent competitors in music festivals in Canada.

but over the years this can be fatal, especially if the adjudicator comes to you and hears forty-six ten-year-olds play "The Merry Farmer" just after having heard eighty-four of the same play the same at the same neighboring festival. Others, more conscientious, meet with the teachers in their constituency, and find out what they have in mind. This is equally dangerous, since teachers may have been very cunningly working on the pieces in question for some years in order to give their youngsters an advantage.

Other committees are busy with scheduling, engaging adjudicators and arranging their travel, accommo-

dation, and other needs. There are problems of publicity, performing space, prizes, tickets, programs and many others. The operation is extensive and complex. Many people join in to assist, and a variant of Parkinson's Law asserts itself. The whole operation is so large that its efficiency, the functioning of the festival without a major administrative hitch, becomes the chief end and glory of all concerned. The special trains and buses are on time; the adjudicators are punctual, pleasant, and sober; no teacher is caught undermining the work of another's pupil; programs arrive on time with most of the type right-side-up; the gate and the donations almost cover the expenditures;

we had more classes and entries than ever before. All is well.

Probably the committee with the most terrible burden of all is the committee on adjudicators. Sudden and total disaster may haunt its chairman's door twelve months of the year. This committee has to reach into the poke for a new pig every year, or every second year, and there is much trembling as the weeks narrow to days before a new adjudicator is to make his appearance. Upon his general bearing, and upon his attitude towards the human race, everything depends.

The Teacher

The music festival is intended by its more thoughtful supporters to be an educational instrument, a means by which fresh, objective, "outside," and better-informed appraisal is made available, to the local teacher, of the work he is doing. The principle is altogether sound that in music or any other art, new ideas, new perspectives, and fresh approaches, must forever and vigorously be sought. But unfortunately competition enters the picture; we are not content to use rivalry only as a means to "pace each other on the road to excellence," to quote the conciliatory platitude of a distinguished adjudicator who is well remembered even by those most opposed to the festival movement.

The manner in which rivalry at festivals is destructive is exactly the manner in which examination systems are destructive: the motive for good work lies outside the work itself. Commit a teacher and his or her pupil to a date by which certain pieces and exercises must be ready for a festival

or for an examination, and you put an end to all systematic teaching. Or rather, you teach the system and not the pupil.

Music teachers are in a wickedly competitive position within a wretchedly underpaid profession. And in this cut-throat competition nothing is better armament than a record of "triumphs" at music festivals — awards and glowing adjudications for one's own pupils. This means that the pursuit of high festival grades becomes, as a matter of sheer economic necessity, the purpose of the teacher. Johnny's mother might not send him back to Miss Smith next year for lessons if all Johnny can do is play scales and arpeggios in all keys, three Bach inventions and a Beethoven sonata. But Johnny's mother will be at Miss Smith's door hat in hand if Johnny (or indeed any other pupil of Miss Smith) is warmly praised and richly rewarded by the adjudicator. I have seen it happen in a community where there were two quite good teachers: from year to year the students washed in a tidal flow from one to the other teacher, according to the manner in which first one teacher and then the other had his work endorsed by the adjudicators.

What happens is that the standard of teaching is determined by the need to outguess and outwit one's colleagues. I have seen it happen in reputable conservatories and schools of music that people have been kept on staff and have even been given voice in policy and administration, who have only two assets: the gift, and time, to calculate the necessary gimmicks by which to achieve good records at festivals with their pupils.

Remember: a pupil needs only to play one piece in order to win, say, the highest grade at the festival and the award that goes with it in some festivals. He may have devoted a year or more to that piece, and no other. A thoroughly convincing performance under these conditions is quite within the powers of a tone-deaf blockhead. The adjudicator hears Johnny only once, or perhaps twice in the same piece. The adjudicator does not know that Johnny cannot carry a tune, cannot hear in his head a note of printed score, and that Johnny's performance is merely the clever trick of pushing down the right notes at the right speed with the right weight, all of which can be learned like any other mechanical routine.

And on the basis of one such performance the adjudicator may very well single out a musical dud, acclaim him as an outstanding musical talent, and thereby cause Johnny to be embarked on a course of higher study, and a career of sorts, for which he is entirely unfitted.

When at the beginning I gave the opinion that music festivals are capable of doing positive harm, this is the most serious harm of which I accuse them. And it is very serious indeed, since the destruction of human individuals is the outcome.

The Adjudicator

Why engage British adjudicators to come to Canada and make the so-called "chain" tour? Have we not enough good musicians in Canada to do the job?

This is a controversy without point, and the friends of the music festivals have been patiently holding their own

for years on the necessity to import adjudicators. They are right, but not entirely for the reasons they announce.

British adjudicators are hired as a matter of economic necessity. We have sufficient and good enough adjudicating talent in Canada. But it consists of men and women who for the most part cannot afford to go on extended tours; since the work does not pay enough to justify prolonged absence from their own regular work within the musical profession, they cannot often, if at all, adjudicate within convenient distance of home base, since there they are involved in the politics and personalities of the local musical scene.

So Great Britain remains for the time being a source of coolie labour



for the "chain" planners. The money sounds very good to a musician working at his job at home; but usually the British adjudicators remark on completion of the tour that the adventure was not as satisfactory as they had hoped, especially when the earnings are weighed against the work and the discomforts of travel. The friends of the festivals are aware of this, and make every effort to remedy all aspects of the situation. Some adjudicators return a second time, or even a third, but often it is apparent that these have uncovered a few quite nice potential musical jobs in Canada, and the return trips help to keep contacts warm.

Let us talk about the case where the best possible adjudicator is available. He is distinguished as a musician and teacher, versatile, flexible in his outlook, unpretentious, perceptive, warm-hearted, and in a casual way happy to be among talented youngsters.

Would you expect such a man to give a comprehensive assessment of Johnny's musical work if you brought him to hear Johnny for an hour, playing while at ease in his own home, on his own piano? I think probably not.

Now make a few adjustments: Johnny plays for five minutes instead of an hour. He plays a strange piano. He plays under strong pressures from all sides to "win". He walks on stage through a group of his equally tense peers, each preying unintentionally but very effectively on every other's nerves. Some, if not most, of the audience will be hoping for him to make a big mistake to give their own various Johnnies a better standing in the class, and our Johnny is aware of this.

And make these further adjustments: The adjudicator hears not one Johnny, but five or fifty-five. He has to stretch the resources of his critical vocabulary to emphasize qualitative differences in performance so subtle that he is aware they may not actually exist at all. He has to remember the more salient differences, even if they are musically insignificant, by which the audience will have distinguished one performer from another, otherwise the audience will suspect him of forgetfulness or faking or both. In his kindly efforts to recall the good points of the bad performances he forgets the bad points of the good performances, and ideally he is useful only in respect of these latter. His various obligations pull him this way and that: he must be accurate without being technical; he must be both firm and kind; in one sentence he must find a way to tell the teacher what is wrong, which is always unpleasant to hear, and at the same time avoid causing discouragement in the pupil. Can this be done?

Would you accept the doctor's advice to send Johnny to medical school if that advice were based on nothing more than the taking of Johnny's pulse?

Perhaps the bitterest thing of all is that an adjudicator's word usually is accepted where it runs counter to that of the teacher, who knows Johnny's capacity through many hours of hard work in close contact; an honest teacher will tell you the limits of Johnny's musical ability, and you ought not to send him to any other kind. Perhaps your answer to this will

(Continued on page 21)

**Edmonton Trio Operate Store to
Sell Products of Handicraft
Benches**

An Outlet for Craftsmen

By HAL MARTIN

ALBERTANS with an eye for beauty and a nose for a bargain are frequenting the new "Canadiana" store on Edmonton's Jasper Avenue, where a trio of Edmonton women have organized an outlet for high quality Alberta handicrafts. Shelves and counters are laden with an assortment of finely executed examples of all types of hand crafts, ranging from leather work and wood carving, through ceramics and pottery and into brass and copper work, lapidary and Indian soapstone carvings, and including oil, watercolor and pastel canvasses.

The store is the answer to the frustration of many a hobbyist, who suddenly realizes that he has filled his own home, the home of his friends and even his friends' friends, with the output of his workbench. Lack of 'market' is a discouraging fact from the standpoint of both interest and financial returns necessary to make further production possible.

All In Accord

Mrs. C. Steer, who is business manager and who must approve the qual-

ity of any handicrafts brought in for display, Mrs. L. Anfindsen, accountant and treasurer, and Mrs. L. LeClaire, sales manager, are all familiar with the difficulties of pursuit of a hobby. To test the reaction of other handicrafters, they published a newspaper advertisement, seeking the opinion of fellow crafters. The response was overwhelmingly familiar.

Financing themselves, the ladies rented store space at 10414A Jasper, fitted it with display shelves, and were in business. Artists, hobbyists and handicrafters of all types have their material on display now.

The ladies are not operating their establishment for profit. They permit the artist to set his own price for his merchandise. To this, they add 25 percent, to cover their overhead expenses. So far, the modesty of Alberta artists in setting a value on their work has kept this return to bare expense level.

Their Own Label

All three are proud of the "Canadiana" label that is pasted on all out-



A hand-knitted mohair sweater made by Mrs. Pat Farrell of Edmonton is among the many handcrafted articles available at the unique shop. Standing beside the sweater is Mrs. Leo LeClerc, one of the originators of the Canadiana shop idea.

put of the store. The standards they have set for material are high. This, they have found, protects not only the customer but also encourages improvement in the quality of output by the worker. In more than one instance acceptance, with strong reservations, of borderline work has so encouraged the handicraft worker that subsequent submissions have improved to the most exacting standards.

A source of considerable gratification to the Canadiana store operators

is the fact that their store provides an outlet to handicapped persons, for their work done as therapy and for revenue.

Members of the Blind Institute, the paraplegic association, patients in Col. Mewburn Hospital and many others all submit material to the store. Standards are relaxed for none.

While first submissions came from Edmonton and district they are now

coming from throughout the entire province. During a recent visit to Calgary, Mrs. Steer was kept to a tight schedule of lectures and talks to various handicraft groups. The result is that now as much is coming from that city as from Edmonton.

Serve Conventions

Unusual outcome of the store is recognition of possible service to meetings and conventions.

Many Alberta conventions have long sought some type of gift to dele-

gates symbolic of the province and its crafts. The Canadiana store's suppliers are, in most instances, able to meet this type of demand given sufficient notice.

The Canadiana store operators are first and foremost housewives. Their husbands were somewhat dubious of the effect of their enterprise on their domestic obligations but they aver that scheduling has worked out well and that affairs at home have not suffered.

All are hopeful that their store, and their label of quality on its products, will contribute to the development of a handicraft standard recognized internationally.



Plush sheepskin toys on sale at the Canadiana shop are made by G. Thompson and C. Foster, residents of Government House in Edmonton. Mr. Thompson is 80 years of age while Mr. Foster is 85 years old.

The Need for CITIZENSHIP

**Every Man is Dependent on Another
For Day to Day Life as a
Good Citizen**



The obligations of citizenship are keenly felt by new Canadians who prize the responsibilities that accompany the treasured certificate of citizenship.

by Dr. E. J. Tyler

NEVER was the spotlight of world attention more firmly fixed upon Canada and the United States than it is today. Such an interest is readily understood, when we remember that these nations are the "haves" in a world of "have nots". The people of North America are among the small percentage of the world's population who know what it is to be able to go to bed each night with a full stomach. They are among the small percentage of the world's population who have a surplus of everything. They are among the small percentage of the world's population who know and enjoy freedom. Small wonder then, that they should be the center of world interest.

Such a close scrutiny of our North American democracy must inevitably be focused on each individual citizen, upon the quality and characteristics of Canadian and American citizenship. A nation, after all, is nothing apart from its citizens. It is nothing but the sum of the qualities of its individual citizens, its individual human beings who live together, work

together, die together. Thus, the ultimate strength, and greatness of any nation must rest in the qualities of citizenship prevalent in that nation. Citizenship must therefore cease to be a topic avoided like the plague, and instead, become a problem of urgent individual concern; for upon individual understanding of citizenship, expressed individually in daily living, will rest the future, the greatness, the splendour of our western way of life.

Man Is Dependent

But, what is citizenship? Simply and briefly, citizenship may be defined as the art of interdependent living. It is evident that man enters this world dependent on others. He goes through life dependent on others. He leaves this world dependent on others. As they grow and mature, most men recognize their dependence, and recognize too, the dependence of others on them. Thus, with growing maturity, the developing citizen acquires those skills which permit others to depend on him.

There are those, however, who seek not to develop capacity for interdependent life, but seek, rather, to become independent. The independent citizen remains, in spite of all his protestations, dependent on others. He permits, however, no one to be dependent on him. He claims the privileges of citizenship, but refuses, and denies, the responsibilities of citizenship. Such a man is dangerous. The concept of independent man is a myth, an illusion, and a malicious, insidious, menace to society.

When, therefore, citizenship is discussed, the discussion must inevitably center around the nature and development of those individual human

characteristics, resident in each citizen, which will permit and facilitate that interdependent behaviour which is the basis of society.

Integrity First

The first of these characteristics is integrity. The man of integrity is the rock upon which society is built. Through searching and experience such a man has come to see those values in life which transcend mere expediency or momentary gain. The man of integrity has found ideals for which he can work, by which he can live, and for which, if need be, he will die.

In our day it seems all too fashionable to shift with the wind of current opinion. There is so much donning of this or that cloak, assuming this or that pose, espousing this or that opinion, bowing and scraping to this or that person for the sake of monetary gain, for prestige or social acclaim, for more notoriety. Often we hide this vacillation under the guise of public relations, or diplomacy or adjustment or conformity and even salesmanship.

A man without integrity is a man without direction. He is a man without stars by which to steer. He is a man constantly at the mercy of every vagrant social breeze.

Need Courage

A second characteristic of the good citizen is courage. Modern living demands of every citizen continuous courageous action. Daily our modern world shrinks in size. Daily the areas of isolation decrease and dwindle. Today's citizen is confronted with

From an address delivered by Dr. E. J. TYLER, Psychology Department, Brandon College Incorporated, summarizing discussions conducted by him at the NATIONAL 4-H CLUB WEEK, Monday and Tuesday, November 16 and 17, 1959, Royal York Hotel, Toronto.

problems of decision and of action, whose adequate solution are essential to his survival. There was a time when this was not so, but that time has long since passed.

In the face of such demands, there is the ever present urge to escape. Many people are escaping behind the ready made opinions of columnists and commentators whose glib opinions they accept eagerly as an alternative to the difficult task of weighing facts and making decisions. Growing numbers of people seek escape in anonymity, by blending, chameleon fashion, with the crowd, the right people, or the masses. Others seek escape into an illusory world, created by alcohol, by drugs, by mental disorders. Still others seek to escape by madly pursuing pleasure, having fun, seeking forgetfulness in a mad, aimless, selfish search for something, anything—provided it isn't life.

It takes courage to live, to see the problems of life, to meet them face to face, and in struggle, to solve them. It takes no courage to float with the tide, to let "them" solve the problems, and make the decisions. It demands real courage to accept full responsibility for our own actions. It requires true courage to make decisions, and to translate these decisions into actions which may not conform to the currently popular modes of behaviour. Courage is indeed a fundamental characteristic of good citizenship.

Generosity Necessary

A third characteristic of good citizenship is generosity. Most people think of handing out money whenever such a thing as generosity is considered. Such a concept of gener-

osity is wholly inadequate. Generosity denotes the willingness to give freely of our time, of our skills, of our personality, of ourselves so that others may live richer, fuller, more satisfying lives.

Society, which is the seedbed for human personality, will like unfallowed soil, become unproductive and sterile unless it is constantly renourished by those whom it has produced. Every citizen has benefitted from society, from others, in tangible and intangible ways. It is his privilege to benefit from the generosity of others as he does in his education, in his opportunities for religious experience, in the standard of community services, which are his. It becomes therefore his responsibility to acknowledge this through his generosity: through his willingness to give of himself, for the ultimate well being of others.

Must Have Tolerance

Still another characteristic, and a most essential characteristic, of good citizenship is tolerance. While it is currently fashionable to discuss racial and religious tolerance, desirable as they are, they are simply outgrowths of that broader tolerance which is a basic quality of good citizen. This is the tolerance of other ideas and even other ways of life. Such a tolerance is a positive force, a willingness to investigate, to seek and understand the facts, before passing judgment, before shaping action.

There is a strong tendency to perceive the world in terms peculiar to the individual, and to assume that this perception, alone, is valid. It is a fact, well established, that the same situation may be perceived in different ways by different people. In no case is the individual wrong in his

assessment of the facts, even though his evaluation of the situation may vary radically from that of others. Because it is possible for the same set of facts to yield a variety of conclusions, good citizenship is characterized by a tolerance of other ideas, other view points and other ways of life. A tolerance which is only altered when all the facts are in on which to make final decisions and upon which to take positive actions.

Don't Belittle Work

A fifth characteristic of good citizenship is industriousness. It is currently fashionable to belittle work, to seek to avoid work. It is therefore imperative that individual citizens regain an appreciation of the value of work. A study of national histories will show clearly that any nation is built by men who work overtime. Yet it is a lesson which today, is being ignored or evaded.

Individually, men live nowhere so happily as they do on the job, when they are productive, when their efforts are clearly significant. When men cease to be productive, when they cease to be challenged to significant effort, as they too often are under compulsory retirement regulations, then life becomes a burden, and a bore.

Open To New Fields

Certainly there is no suggestion that the labor saving devices, the gifts of science, which have decreased steadily the hours required to produce sufficient to earn a living should be cast aside. Rather it means that these hours which have been freed should be filled to the full with activity and productivity in new fields. They represent hours for new adventures in

art and music: hours for new adventures on the frontiers of knowledge in good libraries. These hours represent golden opportunities for the acquisition of knowledge and the development of skills in the fields of human relations, in building better families and happier communities, and finer friendships.

Of all the qualities which characterize the good citizen, the crowning quality is that of "Responsibility". When a man accepts not only the benefits of society, but can and does accept with these, his share of responsibilities for the preservation and betterment of society, he is indeed a mature citizen. Such a man has come to recognize and to accept a basic civic axiom, which is the cornerstone of good citizenship. Such a man has come to realize that there is no privilege without a corresponding responsibility. He has learned that, in truth, "you cannot get something for nothing".

The great empires of the past, the cultured democracy of Greece, the ordered empire of Rome decayed and dwindled, and died when the individual worth, the individual qualities of every citizen ceased to be a major concern. Our democracy, our way of life will die as surely and as rapidly as the quality of citizenship of each and every citizen ceases to be a major concern.

Men and women who exemplify the qualities of integrity and courage; the qualities of generosity and tolerance; the qualities of industry and of responsibility are the heart of a nation. These are citizens fit for democracy. They are citizens fit for freedom.

**An Outline of What Can Be Achieved
in Crafts with Good Design
Instruction**

CRAFTS IN THE COMMUNITY

BY MARION NICOLL

**Crafts Department, Provincial Institute
of Technology and Art, Calgary**

A Craftsman is an artist who conceives of an object, designs and completes it, himself.

Purposes of Community Crafts include: positive use of leisure time, nurture and direction of the universal, innate creative impulses and the continuation of tradition.

Results of this program are:

- (a) Healthy rivalry and community spirit.
- (b) Sociability.
- (c) Curiosity about crafts all over the world; thus enlarging the horizon of the community.
- (d) The development of the individual, which is so necessary in this mass-producing, mass-educated, leveling-down, mechanized age.

In other places, and in earlier times, craftsmen developed naturally. The

equipment of the home had to be hand-made and it was a natural impulse to make it as beautiful as possible. The museums of the world are full of a wealth of this work.

Living Tradition

Europeans, in many places, still produce traditionally designed articles of varying degrees of craftsmanship. In the more advanced countries, such as the Scandinavian, for example, the tradition of fine craftsmanship has made the advance into modern productions without a break, resulting in work of unrivalled craftsmanship and beauty, creating a living tradition.

Quebec has done the same thing to a lesser degree. We recognize the crafts from Quebec because they express the spirit of the people who made them.

Here and now, with mass-produced goods, cheap and in many cases well

designed, flooding the market, the incentive to produce things by hand is almost halted, thwarting a natural creative instinct.

If the craftsman will realize that the purpose of the craftsman has changed and that he is not in competition with the factory he can go ahead and produce his work happily and with pride. The factory can, and sometimes does, get new ideas, better design and new uses of materials from the craftsman.

Source of Ideas

A bowl that is formed of local clay, to be used with an eggbeater, (how few there are on the market that are just the right shape), fired, glazed and fired again, can become a friend to the hand and eye.

Tea towels, woven on your own loom, have a texture, a warm familiarity and a lasting beauty, missing in the mass produced article.

In most communities there is at least one craftsman who gathers about him a small group interested in doing what he is doing. If there are enough of them interested, the community will usually, somehow, provide a place to work.

It is here that the Cultural Activities Branch, under its Arts and Crafts Division, can fulfill its purpose.

The Arts and Crafts Division will help in the organization of a group. It will assist in getting the requisite equipment and send teachers skilled in design and the required crafts to instill a spirit, purpose and direction to the group.

Supply Information

The Arts and Crafts Division will also supply information on films, re-

ference books and magazines and circulate shows of crafts or exchange exhibitions. Annually they organize Alberta Crafts—your show—and in conjunction with this show the Provincial Government, through the Cultural Activities Branch, grants several scholarships to outstanding individual craftsmen as well as awards to active and outstanding communities.

A great deal depends upon the instructor. He must be an expert in the crafts he teaches and be able to teach design in such a way that each person's abilities are released and directed.

Outline of Course

Following is a brief outline of the crafts course at the Provincial Institute of Technology and Art in Calgary:

This is a 3-year course, 8 months a year, 5 days a week.

The first year is a general art course, taken by all art students, and includes drawing, design, colour theory, composition, History of Art, basic commercial design and some craft exploration for those intending to go in that direction.

In the second year the crafts student studies, in addition to crafts, drawing, two courses in design and History of Art.

Compulsory crafts are weaving, ceramics, and modelling, small crafts for children, craftsroom layout, use and care of tools, some teacher-training and assigned reading. Of the following crafts the student chooses three: Leather; fabrics-silk screen, batik, tie dye, stencil and blockprint; metal; jewelry or metal beating.

In the third year the student specializes in two of the crafts chosen in

the first year and two additional ones. Where it is possible the student is expected to do some crafts teaching.

Graduates Not Craftsmen

When they graduate they are not craftsmen—they are equipped to be craftsmen and to teach crafts in the right way.

These are only the basic requirements for a crafts instructor or professional craftsman. It is this standard of training the community groups should demand in their instructors if they wish to get the best from their crafts course.

Inadequately trained instructors do more harm than good, no matter on what level they teach—from the pre-school children in the most casual group activity and up from there.

As good potential athletes can be ruined by poor instruction so can good potential craftsmen be ruined. Or actors or musicians.

Two to six weeks courses for new or untrained instructors are of no use whatsoever. This is a sweeping statement but it is made deliberately, after consideration and years of study and teaching crafts by the writer.

Must Have Beliefs

An instructor, to teach well, must not only know his subject. He must have developed his beliefs and convictions so soundly that he has a firm basis from which to teach.

Six weeks will not give him time to form his own philosophy.

You would not expect an engineer to learn enough in 6 weeks to be able to teach others, or a nurse or a mechanic.

A good instructor will be able to teach design, the pivot and basis around which individual craftsmen develop.

Design is not decoration.

Design is the conception of an object, limited (and stimulated) by the material and the function of the object.

It is most essential that the teacher be well grounded in design to be able not only to teach it but to guard against the all too prevalent mass-produced designs that flood the market.

This is a form of mass production which immediately defeats the purpose of a crafts course.

Bad Designs

This sort of thing is pernicious. Not only are the designs very bad indeed, but they have no relationship to the people using them or the articles produced.

Because of the amount of work that is done in the factory the article is almost bound to have a slick superficial finish that daunts any beginning craftsman who has any desire to design his own work. He feels that he cannot do as well and will suffer by comparison. So these so-called "designs" becomes crutches for the misguided, would-be craftsman and he is finished before he has a chance to get started. People who produce these pre-digested articles are not craftsmen: they are just more or less skilled labourers.

The instructor who allows these bad designs to be used in his class or by his group is either incompetent, or lazy, or both.

There is absolutely no excuse for them.

The arguments put up in their defense are puerile and easily defeated by a trained crafts instructor.

The good instructor is responsible for releasing and developing the in-

nate design sense of each student and leading the way into the adventure of new ideas, resulting in deep personal development and a feeling of kinship with the craftsman of the past and others working all over the world today. The secret of being a good craftsman is to enjoy the work as it progresses. Time is of secondary importance.

To hurry, to meet a deadline, to anticipate too strongly the finished article will lessen the true pleasure of the craftsman.

If, after working for some time and exhibiting, you feel your work is saleable, there are two main points you must consider:

- 1. Will my work pass the Crafts Judgment Standards?
- 2. Do I produce enough to make it possible to meet a demand?

Crafts Judgment Standards		Marks
1. Function—This must not be impaired by the choice of wrong shape or material or hidden by decoration.	10	
2. Material—Its uses and limitations	10	
3. Design—Considering 1 & 2 This is appearance, function and the use of material	20	
4. Decoration or Applied Design (This mark reverse for weaving	-15	
5. Tone and Texture	10	
6. Colour (This mark reverse for weaving)	-5	
7. Craftsmanship	30	
		100

An article should total at least 70 points to be acceptable.

In Calgary, in the spring of 1958. under the dynamic leadership of

Alderman Mary Dover, a small group of craftsmen took over the old log cabin at St. George's Island Park, rounded up the work of as many craftsmen as they could, set up a standards committee and proceeded to sell crafts to the tourists visiting the Park. The Old Cabin Crafts was run by Mrs. R. Hinman the first and second year, with the able assistance of craftswomen organized by Mrs. G. W. Worrall. This year it is managed by Mrs. P. H. Ramsay, Ste. No. 6, 2712 40th St. S.W., Calgary.

This non-profit organization is an outlet for all Alberta craftsmen whose work is of a high standard.

Jury Specifications

If you wish to submit work to the jury here are the instructions.

- 1. Pack your work carefully.
- 2. Enclose 3 copies of the list of goods, showing for each item, the price you wish to get for the article.
- 3. The Old Cabin Crafts will add a varying percentage to cover running expenses and pay 10% to the Calgary Zoological Society for the use of the Cabin.
- 4. Send the parcel, **prepaid**, to Mrs. P. H. Ramsay, Old Cabin Crafts, St. George's Island, Calgary.
- 5. The cabin and its contents are adequately insured against fire, theft and vandalism.

A good Community Crafts program cannot fail to have good results.

There will always be craftsmen because of the inborn desire to create objects of beauty and use.

It is this writer's great wish to see crafts produced in this province that bear the unmistakable stamp of this country and its people. And that will come.

**Auditions to be Held for
Those Wishing to Obtain
Peak Instruction**

A NEW SCHOOL OF THEATRE

by J. McCreath

Canada's first full-time National Theatre School will open soon in Montreal. It is designed to meet the needs of Canada's growing theatre, so that a nation with such talent and opportunity available to it as Canada has, should somewhere have a training centre to train its own professional artists and workers.

The National Theatre School of Canada will open its doors in Montreal on November 2, 1960, to provide training based upon recommendations planned in every detail by a Canadian Theatre Centre committee of the leading theatre people of Canada in association with one of the world's most-esteemed teacher-directors, Monsieur Michel Saint-Denis. The school will provide the opportunity to train under one roof both English-speaking and French-speaking students in their respective theatre tradition.

Classes will be conducted in English for English-speaking students

and in French for French-speaking students — with their work developed along parallel lines. It is hoped that by meeting and working together the students will become familiar with each other's traditions, which in time will result in an approach to theatre that will be both unique and distinctively Canadian.

In each school year the school will be located in Montreal from November until the following June, moving to Stratford, Ont., for the months of July and August. Montreal students will be encouraged to share in the city's bilingual life of theatre—art galleries, museums, and libraries, and at Stratford in the theatre, music, art and films of the Shakespearean festival. For the first year of the school's operation only the acting course will be offered. It is expected in time that the school will offer courses in acting, production and production management.

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The teaching staff has been drawn from fully qualified instructors from Canada, Great Britain and France. The first Executive Director of The National Theatre School of Canada, and Artistic Director of the French language course is M. Jean Gascon, artistic director of Le Theatre du Nouveau Monde, co-director of "Othello" at the Stratford Shakespearean Festival, 1959. The Artistic Director of the English language course is Mr. Powys Thomas, the distinguished Welsh-Canadian actor-director, former instructor at the London Academy of Music and Dramatic Art, an alumnus of the Old Vic Theatre School and a pupil of Michel St. Denis.

The concept and curriculum of the school has been developed in consultation with Michel St. Denis, M. Michel St. Denis who is the world's leading authority of teaching for theatre, was the founder and director of the Old Vic Theatre School from 1946-1952 in London England. He is currently Inspector-General of the theatre in France, and cultural advisor to the Rockefeller Foundation for the proposed Juilliard Theatre School in the Lincoln Centre, New York city.

Auditions for applicants for the new Theatre School will be held in Edmonton, on September 22, at the Jubilee Auditorium. The acting course will be a three-year course.

At the beginning of the first year a play will be rehearsed to serve as a focal commencement point and evaluation of the student. Improvisation in all its forms (silent, with masks, individual, choral, comic and spoken)

will play an important part in the preliminary training.

In subsequent years this will give way gradually to interpretation and the study of texts, and the great theatrical styles—High Comedy, High Tragedy and Realism, and then eventually to productions of plays before audiences. During his final year the student will also be introduced to the demands of the media of radio and television. Thus in three years the student will have acquired the knowledge and skill necessary to his profession.

Each group of students will be treated throughout as a small company, and while individually encouraged and trained to develop particular gifts, emphasis will be placed on the importance of ensemble. If stars are produced it will be the natural result of talent and work.

In the final stages the student actor will learn to practice his profession before an audience, interpreting characters, and co-ordinating his skills and knowledge in a series of experimental full-scale productions.

WANTED

Piano Teacher for Lac La Biche to start this fall. Estimated 70 pupils. Those interested should contact: Mrs. J. A. Booker, Sec. Music Committee Home & School Association, Lac La Biche, Alberta.

(Continued from page 7)

be that you cannot tell who is the honest teacher in your community, but how much less are you able to estimate the honesty of the adjudicator?

Conclusion

The music festival movement claims to be advancing the cause of musical culture in Canada, but I have not yet found any among its supporters who can tell me exactly what is a good music culture, let alone how it could be obtained, by means of festivals or of anything else.

Let me first of all say what is not good musical culture: Just as sitting in the bleachers or in front of a television receiver is not good physical culture, similarly sitting at concerts or in front of a phonograph or radio is not good musical culture. Spectator arts are producing the same kind of atrophy as spectator sports. But in addition to participation by all, the arts require something that the sports do not, and that is the original creative productive artist. In a good musical culture it should be possible and socially acceptable for everyone to sing simple music at sight, and for many to play, from the score, at least one simple instrument. But just as important, everybody should care what the composers are composing; should warmly accept or reject the work of the composers on the basis of to what extent their new music enters into the public and private musical life of a people to whom the musical exploration of the world is as important as any other kind of exploration.

And on the professional level, to which most of us no more aspire than

we aspire to be football heroes, there should be a dynamic and continuous interplay between composers, performers, audiences, and the kind of superaudiences whom we ought to number among our teachers and our critics. Compositions should mature in public, as should the careers of virtuosos, rather than behind a veil. Performance, discussion, revision; another performance, more discussion, further revision; . . . this ought to be the dialectic by which the gap between professional and public is crossed, both in composers and in performers.

I leave it to those who I sincerely hope will share in the profitable discussion of music festivals: is this a fair description of a good musical culture? Can musical festivals help? How?

A young schoolboy received full marks for being able to identify all sections of "The Nutcracker Suite" in a test. "It wasn't hard," he said. There's a crack in the record at the beginning of 'Sugar Plum Fairy', and 'The Waltz of the Flowers' is where the needle jumps the groove".

Many Torontonians remember the time when an organist dictated the details of a program to a local printer over the telephone. "The concert will end with a funeral march by Chopin", he said. When the printed programs arrived and were distributed, members of the audience were astonished to read "The concert will end with a few remarks by Chopin".

